

# QUARTERLY NEWS LETTER

*Volume xxxi   Winter 1965   Number 1*

THE TEN DULLEST AUTHORS:  
A SYMPOSIUM

THE CLUB'S AUCTIONS

Collecting Book Club Ephemera (Concluded)

By Duncan H. Olmsted

SERENDIPITY

NOTES ON PUBLICATIONS :: EXHIBITIONS

ELECTED TO MEMBERSHIP

ETC., ETC.

*Published for its members by The Book Club of California  
545 Sutter Street, San Francisco*

*The Book Club of California*

FOUNDED in 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 875 members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$15.00; Sustaining, \$25.00; Patron, \$100.00.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series. They have the privilege, but not the obligation, of buying the Club publications, which are limited, as a rule, to one copy per member.

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# QUARTERLY NEWS-LETTER

VOLUME XXXI

WINTER 1965

NUMBER ONE

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*In the early '20s of this century the magazine most patronized by the intellectuals of America was Vanity Fair. It was iconoclastic, witty, and downright impudent. The American Mercury ran it a close second, for its editors, Mencken and Nathan, were the twin gods of the intelligentsia of the day; but all in all Vanity Fair, brilliantly edited by Frank Crowninshield, led the field until the arrival on the scene of an equally brilliant, if more controversial editor, Harold Ross of The New Yorker.*

*Browsing in the yellowing pages of a Vanity Fair for 1923 a member of the Book Club discovered this symposium which we herewith reprint. As most of the contributors are now dead, we are printing it without permission, in the hope that we shall hear no whispers of protest from the Elysian Fields. We hope also that readers of the News-Letter will enjoy this peep into the literary dislikes of nine prominent writers of the period. (The Editor)*

## The Ten Dullest Authors: A Symposium

*A Group of Eminent Literary Specialists*

*Vote on the Most Unreadable of the World's Great Writers*

WE HAVE HAD so many symposiums on the Ten Greatest Books in the Last Fifty Years, on the Ten Books One Has Most Enjoyed Reading, etc., etc., that *Vanity Fair* has thought it might be interesting to reverse the investigation and to ask a number of prominent literary experts to name the ten great writers whom they find most thoroughly boring—whom they find that, in spite of all moral and intellectual temptations to plow through or pretend to admire, they absolutely cannot read. We have all heard the people who “don’t know much about art, but know what they like.” Here



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we present you with a number of people who know a great deal about art, and who know what they *don't* like.

H. L. MENCKEN

It is hard for me to make up a list of books or authors that bore me insufferably, for the simple truth is that I can read almost anything. My trade requires me to read annually all the worst garbage that is issued in *belles lettres*; for recreation and instruction I read such things as the *Congressional Record*, religious tracts, Mr. Walter Lippmann's endless discussions of the Simon-Binet tests, works on molecular physics and military strategy, and the monthly circulars of the great bond houses. It seems to me that nothing that gets into print can be wholly uninteresting; whatever its difficulties to the reader, it at least represents some earnest man's efforts to express himself. But there are some authors, of course, who try me more than most, and if I must name ten of them then I name:

- |                          |                         |
|--------------------------|-------------------------|
| 1. Dostoevski            | 6. Robert Browning      |
| 2. George Eliot          | 7. Selma Lagerlöf       |
| 3. D. H. Lawrence        | 8. Gertrude Stein       |
| 4. James Fenimore Cooper | 9. Björnsterne Björnson |
| 5. Eden Phillpotts       | 10. Goethe              |

As a good German, I should, I suppose, wallow happily in *Faust*; I can only report that, when I read it, it is patriotically, not voluptuously. Dostoevski, for some reason that I don't know, simply stumps me; I have never been able to get through any of his novels. George Eliot I started to read too young, and got thereby a distaste for her that is unsound but incurable. Against Cooper and Browning I was prejudiced by school-masters who admired them. Phillpotts seems to me to be the worst novelist now in practice in England. As for Lawrence and Miss Stein, what makes them hard reading for me is simply the ineradicable conviction that beneath all their pompous manner there is nothing but tosh. The two Scandinavians I need not explain.

GEORGE JEAN NATHAN

- |                    |                         |
|--------------------|-------------------------|
| 1. Dostoevski      | 6. Sir Walter Scott     |
| 2. Paul Claudel    | 7. Nathaniel Hawthorne  |
| 3. Paul Bourget    | 8. Knut Hamsun          |
| 4. Paul Heyse      | 9. Charles Rann Kennedy |
| 5. Charles Dickens | 10. Woodrow Wilson      |

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ELINOR WYLIE

With my hand upon the famous Vanity Fair Chain Bible, I hereby swear that the following statement is the truth and nothing but the truth; though space does not permit it to be the whole truth.

1. William Shakespeare as a Comic Writer. Because I am sadly deficient in humor.
2. Dante Alighieri. Because I can't read Italian.
3. Walt Whitman. Because I can't read Whitman.
4. George Eliot. Because her dark brown binding got into her style.
5. Robert Louis Stevenson. Because his admirers call him R. L. S.
6. Walter Pater. Because of his infinite capacity for taking pains.
7. Selma Lagerlöf. Because an English lady read her aloud to me.
8. Henry James. Because of Mrs. Wharton and Mrs. Gerould.
9. Paul Claudel. Because he has a beautiful mind.
10. Gertrude Stein. Because . . .

JAMES BRANCH CABELL

About every author in my list I am, in all likelihood, entirely wrong. For I find that, somehow, I have listed only such writers as have their recognized "cults" of perfervid admirers, and such writers as a respectable lapse of time has attested—perhaps—really to make some sort of mysterious appeal to a largish number of persons. One may, of course, in private, assume that aesthetically these persons bemuse themselves with notions of their own superiority and refinement. Such anaesthetic notions still enable self-complacency to pull through many pages that are perused with rather less admiration of the author than of the reader. But, for that matter, the majority of generally acknowledged and most permanent literary reputations would seem to be based upon some similar innocuous self-deceit.

Anyhow, here are the ten "established" authors endowed with "cults" who just now appear to me the most violently uninteresting:

- |                        |                        |
|------------------------|------------------------|
| 1. Jane Austen         | 6. George Meredith     |
| 2. George Borrow       | 7. Friedrich Nietzsche |
| 3. Miguel de Cervantes | 8. Thomas Love Peacock |
| 4. Henry James         | 9. François Rabelais   |
| 5. Herman Melville     | 10. Walt Whitman       |

I submit this list without any comment save that I have made all suitable endeavors toward Melville since 1907; the antipathy is not



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newborn. And upon consideration, Peacock has not, really, ever annoyed me with the relentless and deep tediousness of the others. I for the moment incline to strike out his name in disfavor of that of Marcel Proust or of James G. Huneker or of W. H. Hudson; but refrain because the moment's pother about any of these three may, after all, very well and speedily prove transient.

CHRISTOPHER MORLEY

It is quite obvious that the editor of *Vanity Fair*, in asking this appalling question hopes to be answered, not by a list of such classic bores as Carlyle or John Stuart Mill or Dryden or Dr. Frank Crane, but by the names of contemporaries. This, obviously, will lead to a rousing hullabaloo and healthy irritation.

As a matter of fact, I don't let anyone bore me, dead or living. If he bores me, I don't read him, though very likely I continue to love him. Many of the writers who cause me the most painful ennui in print are people for whom I have warm personal regard or affection. I don't know, of course, if they are great-minded enough to hear the truth without being angry. This is a chance to find out.

The chaps I should like to vote for are the really first-class Sedatives who can fatigue you in a paragraph. You don't have to plow through pages and pages to know whether they weary you or not. No: these fellows are considerate, they ring the gong instantly. Some fine preservative instinct tells you at once that though this may be great art, it is Not For You. For instance, W. L. George on Women, or Hal Stearns on Why Young Intellectuals Leave Home, or waggishnesses by Donald Ogden Stewart, or Community Masques by Percy Mackaye, or biographies by Edward Bok, or novels by Rupert Hughes, Bernard Shaw or Theodore Dreiser. But these fellows are Olympians; they are out of bounds.

Confining myself to the more temperate zones of achievement, I compose my list as follows:

1. Arthurian poems by Edwin Arlington Robinson
2. Books about Eugene Field
3. Plays by William Vaughn Moody
4. Poems by Cale Young Rice
5. Ectoplasm stuff by Conan Doyle
6. The second half of *Zuleika Dobson*
7. Posthumous collections of O. Henry's odds and ends

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8. Domestic verse by Eddie Guest

9. *Fantazius Mallare* by Ben Hecht

That, as you observe, is only nine items. I thought it best to leave one place open in case Burton Rascoe should publish a book.

### BURTON RASCOE

1. John Milton

6. Sir Francis Bacon

2. D. H. Lawrence

7. H. G. Wells

3. P. Virgilius Maro

8. William Wordsworth

4. W. D. Howells

9. Henry James

5. Marcel Proust

10. Marcus Aurelius Antoninus

If I am to be frank, these are the authors who have bored me beyond all others. And in making out such a list I must explain it a little. A great many writers among the classics and among my contemporaries might have bored me to a greater extent had I not made short shrift of their endeavors to entertain and instruct me. But since I came of age, I have not permitted many writers to bore me. Ordinarily I give them a fair trial and if I find them dull I am rude enough to turn my attention elsewhere. When I was very young that was not the case. My eagerness for knowledge made all books, good or bad, dull or lively, seem wonderful in my eyes. For a long time I did not know what it was to be bored. At the age of sixteen I read that intolerable compendium of tediousness, Kant's *Critique of Pure Reason*, from beginning to end, understanding scarcely a word of it, and yet I was enchanted.

Nowadays I am occasionally bored out of a profound loyalty to a writer, or from a vague sense of duty. Milton, who bored me at college (except in his shorter poems and in his prose), bores me now on an average of once every six months.

My loyalty to writers whose works I have admired and loved grants these writers full liberty to bore me. I do not admit the right of others to presume so much. Henry James is so favored, and George Moore, and D. H. Lawrence, and Joseph Conrad. Few writers charm me as much as Moore, no one I think has a more seductive prose style, and yet I could not read *In Single Strictness* and foundered on *A Story-Teller's Holiday*. I could feign attention to D. H. Lawrence during the interminable spinning of *Women in Love* and *Aaron's Rod* because I consider *Sons and Lovers* among the great novels of our time. I keep on reading Wells with great weariness and exasperation because of



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*Tono-Bungay* and *The Island of Dr. Moreau*. I have taken stimulants to listen out Henry James because with him a seeming quality of bore-someness is only the legitimate demand he makes upon the reader's undivided and intelligent attention.

ERNEST BOYD

One is tempted to begin at the beginning and list all the five-foot bookshelf geniuses, Homer, Vergil, Victor Hugo, Alexandre Dumas, and so forth, but here is an opportunity to be indiscreet. So, instead of taking refuge amongst the defenseless dead, I will mention my imperfect sympathies amongst the moderns:

1. Robert Louis Stevenson, the father of all contemporary bores, the archetype of the literary gent with illusions about the life of adventure.
2. Thomas Hardy's *The Dynasts*, an unpoetic poem and an undramatic drama, a lapse on the part of a great novelist.
3. Rudyard Kipling, as intolerable to a civilized mind as the professional Tommies of the British army whose mentality he so perfectly reflects.
4. Gilbert K. Chesterton, the cheap punster in excelsis, strenuously engaged in persuading clean-limbed Englishmen that there was ever such a place as "Merrie England," full of beer and Catholicism.
5. J. M. Barrie, the sentimental Scot raised to the *n*th degree, Harry Lauder without kilts.
6. Joseph Conrad, the perfect example of the "romance" of the sea, born in Poland and the greatest maritime glory in modern English literature.
7. D. H. Lawrence—the average Briton in the toils of sex, a sad spectacle.
8. George Santayana, platitudes across the sea.
9. Paul Claudel, pseudo-simple religiosity in the worst French style for two hundred years.
10. Giovanni Papini's *Story of Christ*, the collapse of a remarkable mind into intellectual Fascismo, an attempt to rebuild the Church of God with the bricks previously hurled by anti-clericalism.



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CARL VAN VECHTEN

- |                        |                   |
|------------------------|-------------------|
| 1. Dr. Sigmund Freud   | 6. James Joyce    |
| 2. Gabriele d'Annunzio | 7. Pierre Loti    |
| 3. Edith Wharton       | 8. D. H. Lawrence |
| 4. Walter Pater        | 9. Amy Lowell     |
| 5. Gerhart Hauptmann   | 10. J. M. Barrie  |

EDNA FERBER

Narrowing such a list down to ten is a thing that requires gifts of selection and elimination, neither of which I possess. Still, here are some books that nothing could make me read again:

1. *Plane Geometry*
2. *Eat and Grow Thin*
3. *The Book of Job*
4. *Elsie Dinsmore*
5. *Jurgen*
6. *The Genius*
7. *Pollyanna*
8. Anything of F. Scott Fitzgerald's written since his first novel and first book of short stories
9. *The Congressional Record*
10. *Bleak House*

## The Club's Auctions

WHEN THE LIBRARY COMMITTEE, with the blessing of the Board of Directors, decided to sell a portion of the Club's library there was a bit of head-shaking among a few members. Some thought the collection should remain inviolate, despite the opinion of the Committee that the library was top-heavy in certain areas and contained books of little or no value to the Club; others were fearful that with bidding restricted to members only, the books would not bring their true value. It is not in the province of this article to debate the initial wisdom or advisability of selling; here we are concerned only with the results.

There were three sales in all, held in the Club's rooms on March 11 and October 19, 1964 and September 18, 1965. The totals realized were respectively \$2,589.00, \$2,977.00 and \$5,773.00, making a

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grand total of \$11,339.00. The cost of putting on the three auctions—printing the catalogues, cost of envelopes, postage, etc.—was a trifle more than \$1,000.00. Thus the Library Fund benefited by more than \$10,000.00. This exceeded the most sanguine estimates of the Committee, a body not without scepticism.

It is interesting to review the sales and see which categories fared well and which fared ill—or at least not so well. It will be remembered that the majority of the books offered for sale were modern fine press books, including examples of Ashendene, Doves, Kelmscott, Daniel, Bruce Rogers, Nash and Grabhorn, plus a selection of books about books. With few exceptions all items were in fine collector's condition.

In the first sale the Ashendene Press edition of *The Golden Asse*, one of 16 copies printed on vellum, brought the very good price of \$600.00. A little run of Doves and Kelmscott fetched somewhat less than they would have realized in London, but they were not very important titles. The disappointment, though the Committee was prepared for it, was the poor showing of Bruce Rogers.

In the second sale the Ashendenes again did well. The folio *Dante* brought \$625.00 (the highest price of all three sales) and Malory's *Morte d' Arthur* \$300.00. Once more the Doves and Kelmscott lagged behind England, but the Grabhorn and John Henry Nash items were much sought after. The Bruce Rogers improved on the previous sale, but the caliber of the material was much more appealing.

While the first two sales were evening affairs, the third and last was held on a Saturday afternoon. This was the most important sale of the three and contained almost double the number of lots. Yet again the Ashendenes did extremely well. Dante's *La Vita Nuova*, \$200.00; *The Thoughts of Marcus Aurelius* (only 30 copies printed), \$355.00; *The Boke of the Revelacion off Sanct Jhon* (54 copies printed), \$255.00; Berner's *A Treatyse of Fysshynge*, \$130.00; *T. Lucreti Cari de Rerum Natura*, \$150.00 and *Il Decameron*, \$265.00. It is pleasant to note that *My Playhouse was a Concord Coach* fetched a record price of \$150.00. The author, Mae Helene Bacon Boggs, was, until she died two or three years ago at the age of a hundred, the oldest member of the Club.

The Grabhorn Press Shakespeares brought fine prices, *Julius Caesar* and *Othello* realizing \$56.00 and \$65.00 respectively. These are record auction figures for these volumes. There was a nice run of Kelm-



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scotts and they did very well: Morris' *Life and Death of Jason*, \$105.00; *The Tale of Beowulf*, \$130.00, and *The Story of Sigurd*, \$100.00. Among the John Henry Nash offerings was a group of the William Andrews Clark "Christmas" books: Shelley's *Adonais*, \$41.00; Poe's *Tamerlane*, \$45.00; Gray's *Elegy*, \$30.00; Elizabeth Barrett Browning's *Sonnets from the Portuguese*, \$62.50; Pope's *Essay on Criticism*, \$35.00; Stevenson's *Father Damien*, \$42.00. These are excellent prices. Other Nash books did correspondingly well. Alas, the Bruce Rogers failed again; there were many bargains among the some thirty lots offered.

In conclusion it may be said that with the low operational costs and the generous bidding of the members these three auctions proved a great success.

—D. M.

Items from the first auction are listed below by catalogue number with their selling price. Lack of space precludes printing all three auction lists in this issue. The prices of the second and third auctions will be printed in the next issue.

### AUCTION NUMBER ONE March 11, 1964

1. \$15.00	2. \$27.50	3. \$ 4.00
4. \$ 9.00	5. \$47.00	6. \$47.00
7. \$600.00	8. \$30.00	9. \$ 5.00
10. \$12.00	11. \$ 5.50	12. \$ 1.75
13. \$ 6.00	14. \$10.50	15. \$ 7.50
16. \$15.00	17. \$90.00	18. \$17.50
19. \$ 7.50	20. \$27.50	21. \$25.00
22. \$42.00	23. \$20.00	24. \$70.00
25. \$ 3.00	26. \$ 7.00	27. \$ 6.00
28. \$42.50	29. \$35.00	30. \$14.00
31. \$22.50	32. \$ 5.00	33. \$32.00
34. \$ 4.50	35. \$23.00	36. \$27.50
37. \$10.00	38. \$ 5.00	39. \$51.00
40. \$40.00	41. \$25.00	42. \$115.00
43. \$17.50	44. \$ 3.00	45. \$45.00
46. \$35.00	47. \$60.00	48. \$40.00
49. \$32.50	50. \$12.50	51. \$25.00
52. \$11.00	53. \$ 4.00	54. \$ 8.00
55. \$19.00	56. \$11.00	57. \$21.00
58. \$22.00	59. \$16.00	60. \$19.00
61. \$21.00	62. \$17.50	63. \$ 3.00

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64. \$ 5.00	65. \$ 5.00	66. \$17.50
67. \$95.00	68. \$10.00	69. \$ 8.00
70. \$22.50	71. \$ 4.75	72. \$22.50
73. \$17.50	74. \$ 7.50	75. \$ 2.00
76. \$ 7.00	77. \$ 6.50	78. \$ 5.00
79. \$ 6.00	80. \$ 7.50	81. \$35.00
82. \$17.50	83. \$12.50	84. \$ 9.00
85. \$ 5.00	86. \$ 4.00	87. \$ 7.50
88. \$ 7.50	89. \$ 2.00	90. \$ 2.00
91. \$120.00	92. \$ 8.50	93. \$ 5.00
94. \$ 3.00	95. \$ 4.00	96. \$ 1.50
97. \$21.00	98. \$ 7.50	99. \$ 8.00
100. \$ 6.00		

### Collecting Book Club Ephemera (*Concluded*)

By Duncan H. Olmsted

On Tuesday, May 12, 1931, A. Edward Newton was the dinner guest of the Club, and a four-page announcement and invitation to the affair was printed by John Henry Nash.

From time to time the Club has issued a pamphlet outlining the "Aims and Activities" which is given to prospective members. Among those that have been issued are the following:

DATE	DESCRIPTION	PRINTER
1936	4-page pamphlet	Windsor
1937	4-page pamphlet	Windsor
1939	4-page pamphlet	Windsor
1941	Single sheet, folded, with title outside	Nash
1945	4-page pamphlet (French fold)	Adrian Wilson
1946-		
1947	4-page pamphlet (French fold)	Windsor
1948	4-page pamphlet	Jack Stauffacher
1949	single sheet, folded, with title outside	Grabhorn
1950	4-page pamphlet	Greenwood Press
1963	4-page pamphlet	Auerhahn Press
1965	4-page pamphlet (French fold)	Auerhahn Press

Just after the first of the keepsake series, *The California Mining Towns*, was completed in 1934, the Club sent out an announcement for a slip-case for the series. It was of four pages, and on the second page



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there was a photograph of the two types of slip-cases available, against a background of the Mining Town folders.

From time to time the Club has given the members a special keepsake. Among these are the following:

YEAR	DESCRIPTION	PRINTER
1918	OLD GLORY. Chant Royal by Emma Frances Dawson. 8 pp., cream wrappers.	Nash
1919	FROM THE BOOK CLUB OF CALIFORNIA. A letter from W.R.K. Young quoting a letter from T.J. Cobden-Sanderson, with a facsimile.	Nash
1921	THE GREAT COMFORTING SERMON, from the San Francisco Examiner. 4 pp.	Nash
1922	ABRAHAM LINCOLN, The Gettysburg Address and a Portrait. 4 pp.	Grabhorn
1923	A PARABLE BY BENJAMIN FRANKLIN. Single sheet enclosed in gray wrappers.	Nash
1934	A WILLIAM MORRIS BROADSIDE, illustrating two stages in the design of the Kelmscott Chaucer. Text and two pages of facsimile laid in pale blue folder.	Grabhorn
1934	A SELF-PORTRAIT OF CAPTAIN AGUSTIN V. ZAMORANO, 1798-1842. 4 pp., portrait tipped on.	Lawton R. Kennedy & John. J. Johnck
1937	THE BOOK CLUB OF CALIFORNIA. A selection of some of its publications . . . exhibited at the Huntington Library, July-September 1937. Folio broadside.	The Grey Bow Press
1941	ALBERT M. BENDER, 1866-1941. Lines read at the April 1941 meeting of the Board of Directors . . . . 4 pp.	Grabhorn
1959	AN EXHIBITION OF BOOKS AND MANUSCRIPTS BY ROBINSON JEFFERS. A catalogue of an exhibit at the Book Club, May 25, 1959. With an appreciation by Theodore M. Lilienthal. 4 pp.	Grabhorn

The following were all issued with numbers of the Quarterly News-Letter:

1943	THE ENGLISH ADMIRALS: GREENVILLE, by Robert Louis Stevenson. 4 pp.	Windsor Press
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1944	JOHN BIDWELL. JOSIAH ROYCE. A letter from Mary Clement Leavitt to Bidwell on behalf of Royce. 4 pp.	Lewis & Dorothy Allen
1947	THE GRABHORNS (by Kevin Wallace). 4 pp.	Black Vine Press
1947	JOHN HENRY NASH, 1871-1947 (by Oscar Lewis). 4 pp.	Black Vine Press
1948	"I, BENJAMIN FRANKLIN, PRINTER" (by Clarence Faust). 4 pp.	UC Press
1948	GERTRUDE ATHERTON, 1857-1948 (by Oscar Lewis). 4 pp.	L-D Allen Press
1951	PG THE GREEN KNIGHT (1871-1951). In memory of Porter Garnett by Clarence David Greenwood. 18 pp.	Grabhorn
1957	W A D 1880-1956 (by Paul Bennett) 4 pp.	Black Vine Press

"The Club also distributed free to members a few keepsakes which had been printed for other organizations, such as a Nash four-page folder on Gutenberg, issued as advertising for the Zellerbach Paper Company in 1918. Also in the same year Taylor & Taylor printed a broadside of the Declaration of Independence, of which 115 copies were reserved for members of the Club. In 1926 Edgar Walter presented to the Club about forty leaves of an early sixteenth century printed Book of Hours. These were sent to life and honorary members, institutions, and those of the membership who were particularly interested in early printing. The distribution was at the discretion of Albert M. Bender. The leaf was unaccompanied by any legend."—David Magee in *The Hundredth Book*.

At the time of the formation of the Club the annual dues were set at \$10.00. These were not changed until 1947, when they were increased to \$12.00. A four-page announcement of this change was printed by the Grabhorns.

Ephemera associated with the 50th anniversary of the Book Club include an announcement of the anniversary dinner at the Palace of the Legion of Honor (an 8-page folder), an admission ticket to the reception and dinner, and a four-page program and menu for the dinner. The first and last had colored woodblock prints by Mallette Dean, and were printed by him. The admission card was printed by Ted Freedman.



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Three book auctions have been held to date: one on February 25, 1957, a second on March 11, 1964, and a third on October 19, 1964. The catalogues for the auctions were mimeographed, but the covers for the catalogues were printed, the last two by the Auerhahn Press. It is not known who printed the cover of the first.

There are two items which belong in a list of Book Club ephemera, although they were not distributed to the members at large. Following the death of Joseph Henry Jackson, the Directors of the Club, at their meeting on September 13, 1955, adopted a testimonial resolution which was later printed by Lewis Allen and distributed to the family of Mr. Jackson, to the Directors of the Club and to a few friends. Only 20 copies were printed. And in connection with the 50th anniversary, the New Laboratory Press, Pittsburgh, sent greetings—a broad-side printed by Jack Stauffacher and limited to 50 copies for distribution to the Directors of the Club.

An association item of interest to collectors of Book Club ephemera is a 20-page pamphlet, in an edition of 150 copies: *To Albert M. Bender and The Book Club of California*. It is a tribute to Albert Bender and also a history of the Book Club, delivered by Alfred Sutro in the Mills College Art Gallery and printed for friends of the College by the Eucalyptus Press in December, 1941.

For The Plantin Press Exhibit held at The Book Club March 21 to May 6, 1960, Saul and Lillian Marks printed a 16-page catalogue.

The latest association item which should be included in a collection of Book Club ephemera is David Magee's *The Book Club of California, a Catalogue of the Publications, Keepsakes and Ephemera*, printed by Andrew Hoyem in 1965. Aside from the regular edition, an edition of 50 copies (40 only for sale) was issued on Curtis Rag paper and hardbound.




### Notes on Publications

THE BOOK CLUB is happy to announce that its Christmas 1965 publication will be a fourth in the series of Japanese print books issued by the Grabhorn Press. The title of this latest volume in the series is *Twelve Wood-Block Prints of Kitagawa Utamaro Illustrating the Process of Silk Culture*. Jack Hillier, who wrote the preface to *Landscape Prints of Old Japan*, has contributed an introduction to this volume that sets forth the social and the artistic background of the "Silkworm" set of prints. Club members who own the first three Grabhorn Japanese print books will need no urging to order this latest in

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the series. Presented in a format similar to the previous volumes, it is issued in an edition of 450 copies, priced at \$33 (plus 4% sales tax to California residents).

As this issue of the *News-Letter* goes to press, a few copies remain of the Club's Spring and Fall publications for this year: Oscar Lewis's *Second Reading: Selections From the Quarterly News-Letter 1933-1963* (printed by the Plantin Press); and Horatio Alger's *The Young Miner* (printed by Adrian Wilson). While copies are still available, members may purchase these books for Christmas giving. A complete list of Club publications available for Christmas will be found on p. 23 of this issue. 

### Exhibitions

THE EXHIBIT COMMITTEE is tentatively scheduling an exhibit of examples of hobby press printing for the Fall of 1966, and cordially invites all members of the Book Club who have a hobby press to submit examples of their printing for the exhibit. It will be limited to the work of Book Club members. If the hobby press has a name will the member please explain how or why it was chosen, or what it means.

### Serendipity

SELDOM HAS YOUR REVIEWER had the pleasure of reviewing a book that so completely combines interest, fine design and superb craftsmanship in a trade or commercial book! *The Barns of the Abbey of Beaulieu at Its Granges of Great Coxwell and Beaulieu St. Leonards* was written by Dr. Walter Horn, a professor of art at the University of California at Berkeley, and the book was published by that University. This uncommonly handsome book is a "study in Medieval survivals of the two Cistercian abbey-barns in England dating from the first half of the 13th Century." The book is documented with exciting drawings and renderings (two of which are in full color) by Ernest Born, one of America's fine architects and architectural renderers who, by the way, is responsible for its physical make-up and design.

Ernest Born chose Plantin 110, a type face not available on the Coast, and it was set for the Press by R. R. Donnelley & Sons of Chicago. The display lines are set in Gill's Perpetua and Perpetua Titling. The book was produced by Charles Wood & Associates in sheet-fed gravure and offset-lithography, better than any book your reviewer has seen produced in this medium in the West. It is a "show book"—but, as the designer-architect

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has said, "... if this book helps to raise the standards of the scholarly book with respect to the art of book making and design, and invites readership and acquisition by a broad audience, the effort will be useful." A modest understatement—it is your reviewer's feeling that this book will remain a yardstick for many years and we feel that it will be some years before anyone will top or match this book.

Through the generosity of member C. B. Lund, who worked as draftsman on the barns project, the Club now has this "paragon of trade-book-making" for its collection of contemporary printing. —A. S.



SOME UNIQUE EXAMPLES of bookmaking are being published by the Condor's Sky Press of Orinda—the products of collaboration between publisher Milton Morris Weiner, artist Joyce Alexander, and calligrapher Dorsey Alexander of the Turtle's Quill Scriptorium, Berkeley. The Press's first publication has what might seem an unlikely title for a collector's item: *Soil and Plant Analysis: A Practical Guide for the Home Gardener*. Written by publisher Weiner (a soil scientist by vocation), this booklet is just what it claims to be—a down-to-earth compendium for the amateur. What makes it unusual as a piece of graphic art is that, except for a few charts, it has been entirely hand-lettered by Dorsey Alexander, illustrated by Joyce Alexander, and reproduced by offset. The result is a remarkable example of practical knowledge presented in a highly attractive format. (32 pp.; \$2.95)

The Press's second publication is a work of Californiana: *Chinatown, A Legend of Old Cannery Row*, by Winston Elstob, with introduction by Richard Dillon. Again, this account of one of the more colorful sections of old Monterey has been completely hand-lettered by Dorsey Alexander, illustrated by Joyce Alexander, and reproduced by offset. (40 pp.; \$2.00)

Either of these booklets would make a good "stocking gift." They are available from booksellers or from the Condor's Sky Press, 56 Dolores Way, Orinda, California 94563.



From The Historical Society of Southern California has come Lorraine M. Sherer's *The Clan System of the Fort Mojave Indians*, which originally appeared in the March 1965 quarterly publication of the Society. Although others have written of the clan system of the Fort Mojave Indians, sometimes not quite according to the facts, Dr. Sherer, because of her knowledge of this tribe since childhood, has been able to add considerably to what had already been known, in addition to "setting the record straight" in the case



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of previous writers on the subject. Her paper is now presented in hard covers, produced by The Ward Ritchie Press in an edition of 300 copies. (85 pp., \$7.50; available from The Historical Society of Southern California, Lummis House, 200 East Avenue 43, Los Angeles 90031.)



CLUB MEMBER JAMES E. BEARD has presented to the library his most recent publication, a charming booklet entitled *Napa Wine: A Chapter From "The Silverado Squatters,"* by Robert Louis Stevenson. M. F. K. Fisher, the well known authority on food and wine, has contributed an introduction to Stevenson's account of wine-making and -tasting in California of the 1880's. The book, which was hand-printed by Mr. Beard in an edition of 1000 copies, was decorated by Mallette Dean, and bound in paper-covered boards with a grape-leaf design. It would make an attractive gift for oenophiles, Stevensonians, or collectors of fine printing. (22 pp.; \$3.50; available from bookstores or from Mr. Beard, Box 16, St. Helena, California 94574)



From H. Richard Archer, Librarian of the Chapin Library, Williams College, Williamstown, Massachusetts, the Club has received an interesting 24-page handlist for an exhibition held at Williams this summer. Entitled *Landmarks of Biology (1470-1859)*, the list includes some fifty rare items from the Chapin Library. These are arranged in five general categories: "Early Beginnings of Science"; "The Revival of Learning"; "A Few Herbals" (including Ellen Shaffer's *The Garden of Health*, printed for the Book Club by Lawton Kennedy in 1957); "Physiological Study of Plants and Animals"; and "The Eighteenth Century and Later." Copies of this handlist are available gratis to librarians and collectors as long as the supply lasts. Book Club members who are interested in obtaining a copy should apply to Mr. Archer.



Huntington Williams, M.D., has sent a copy of his "one and only 'little press' effort," a 12-page pamphlet based on a speech he presented to the Baltimore Bibliophiles entitled "The World's First Text Printing on Paper—770 A.D." In it Dr. Williams discusses the origins of the first printed text, produced at the order of the Empress Shotoku of Japan in her zeal to spread the Buddhist faith. Three hundred copies of the pamphlet have been printed in Baskerville types, on Strathmore Chroma paper, by the Bird & Bull Press of North Hills, Pennsylvania. Copies are available at \$3.50 apiece from Dr. Williams (620 West Belvedere Avenue, Baltimore 10, Maryland).

## *Quarterly News-Letter*

### *Elected to Membership*

The following have been elected since the publication of the Fall *News-Letter*:

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
Alfred Berol	New York	David Magee
Mr. and Mrs. Robert Bruce	Kentfield	Lewis Allen
Irene F. Courcier	Los Angeles	Mrs. Herbert Fahey
Mr. and Mrs. R. S. Dinner	San Francisco	Robert Goldman
William W. Doniger	Berkeley	John Swingle
Daniel Druckerman	Mill Valley	Membership Committee
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William H. Smitheram	Santa Barbara	Membership Committee
C. Malcolm Watkins	Wash. D.C.	Jonathan Rice
G. Edson Williams	Duarte	George T. Akin
California Academy of Sciences Library	San Francisco	Ray Brian
San Mateo Public Library	San Mateo	Membership Committee



### *New Sustaining Members*

The two classifications of membership above Regular Membership are Patron Memberships, \$100 a year, and Sustaining Memberships, \$25 a year. The following have changed from Regular to Sustaining Membership, or have joined the Club as Sustaining Members:

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MRS. HARRY LEHMAN	Kentfield
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McGill University Press

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## Give Book Club Publications for Christmas

A limited number of the following titles are still available:

MOTHER OF FELIPE, AND OTHER EARLY STORIES, by Mary Austin.  
The Ward Ritchie Press, 1950. \$5.75\*

GEORGE CLYMER AND THE COLUMBIAN PRESS, by Jacob Kainen.  
Taylor & Taylor, 1950. 5.00\*

TYPOGRAPHIC DESIGN IN RELATION TO PHOTOGRAPHIC COMPOSITION, by Stanley Morison. The Black Vine Press, 1959. 9.00\*

RLS TO BARRIE: A VAILIMA PORTRAIT, by R. L. Stevenson.  
The Grabhorn Press, 1962. 12.50\*

THE WONDERFUL CITY OF CARRIE VAN WIE, by Oscar Lewis.  
The Grabhorn Press, 1963. 21.00\*

SECOND READING: SELECTIONS FROM THE QUARTERLY NEWS-LETTER, 1933-1963, compiled, with a foreword, by Oscar Lewis.  
The Plantin Press, 1965. 17.50\*

THE YOUNG MINER; OR, TOM NELSON IN CALIFORNIA, by Horatio Alger, Jr. Adrian Wilson, 1965. 19.50\*

*The following KEEPSAKE SERIES are available in complete sets (each set \$6.00\* unless otherwise indicated):*

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CALIFORNIA SHEET MUSIC COVERS. Sunset Short Run Color Company, 1959.

EARLY CALIFORNIA MAIL BAG. The Grabhorn Press, 1960.

PORTFOLIO OF BOOK CLUB PRINTERS, 1912-62. Various printers, 1962.

CALIFORNIA GOVERNMENTAL SEALS. The Castle Press, 1963.

EARLY WEST COAST LIGHTHOUSES. Arlen Philpott, 1964. 4.00\*

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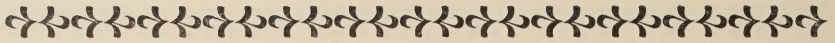
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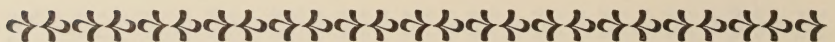


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